

VIOLIN I

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No. 5901

Lento.

INTRODUCTION.

Moderato.

VIOLINO 1^{mo}

3

The musical score for Violino 1^{mo} on page 3 is written in G major (one sharp). It begins with a treble clef and a key signature of one sharp. The music is composed of 12 staves. The first staff contains a series of eighth and sixteenth notes, some beamed together. The second staff continues this melodic line. The third staff introduces a new melodic phrase. The fourth staff features a series of eighth notes. The fifth staff has a measure with a repeat sign and a forte (f) dynamic marking. The sixth staff continues the melodic development. The seventh staff includes a piano (p) dynamic marking and a triplet of eighth notes. The eighth staff has a piano (pp) dynamic marking. The ninth staff features a first ending (1^{re} fois) and a second ending (2^{me} fois). The tenth staff continues the melodic line. The eleventh staff has a forte (f) dynamic marking and a triplet of eighth notes. The twelfth staff concludes the piece with a final cadence. Various other markings include slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5).

Musical score for Violino 1, page 4. The score consists of 12 staves of music in G major (one sharp). It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *f*, *p*, *sf*, and *pp*. The piece concludes with a *cres.* (crescendo) marking and a final double bar line.

Musical score for Violino 1, page 9. The score consists of 12 staves of music in G major (one sharp). It continues the musical themes from the previous page, featuring complex rhythmic patterns and dynamic markings including *sf*, *p*, *pp*, and *sf*. The piece ends with a final double bar line.

VIOLINO I^{mo}

p *un poco ral:* *a tempo.* *f* *dot.* *ff* *p* *f* *ff* *p* *ff* *p* *ff*

VIOLINO I^{mo}

p *pp* *cres poco a poco* *cres:* *loco* *ff* *Presto.* *MINUETTO* *pp* *TRIO* *pp* *pp* *5* *3* *3*

6 VIOLINO 1^{mo}

loco dim:

ANDANTE. Piano e sostenuto.

VIOLINO 1^{mo}

RONDO. All^o assai.

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No. 5901

INTRODUCTION.

Lento.

Musical score for Violino 2^{do}, Introduction and Moderato sections. The score is written for a single violin in D major (two sharps). The Introduction is marked "Lento." and the Moderato is marked "Moderato." The score includes various dynamics such as *pp*, *ff*, *p*, *f*, *dim*, and *ritenuto*. It features a variety of musical notations including eighth notes, sixteenth notes, and slurs. The Moderato section includes a first ending marked "1^{re} fois." and a second ending marked "2^{me} fois." The score concludes with a double bar line.

Continuation of the musical score for Violino 2^{do}. The score continues with various musical notations, including eighth notes, sixteenth notes, and slurs. It includes dynamics such as *ff*, *p*, *f*, and *pp*. The score concludes with a double bar line.

All. Assai.

C. II. 184.

C. II. 184.

MINUETTO.

A musical score for a piece labeled 'C. II. 184'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piece then transitions into a series of sixteenth notes, starting with G4, A4, B4, and C5, followed by a descending sequence: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-1

C. II. 1844

ANDANTE.

Piano e sostenuto.

C. II. 184.

VIOLA

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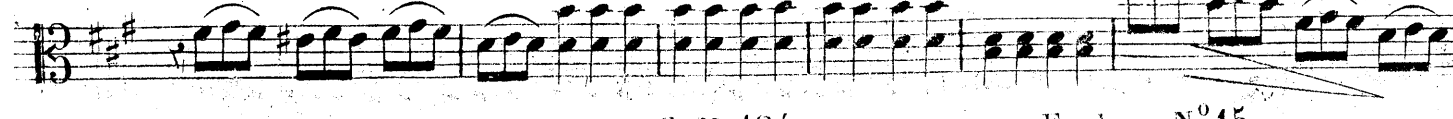
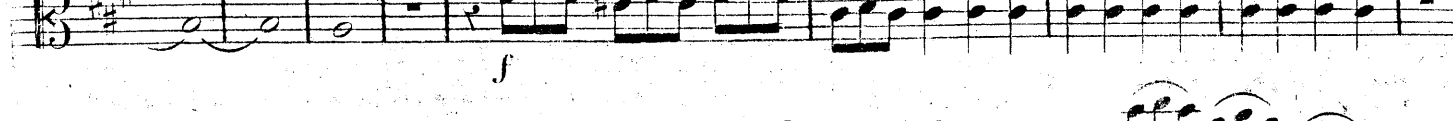
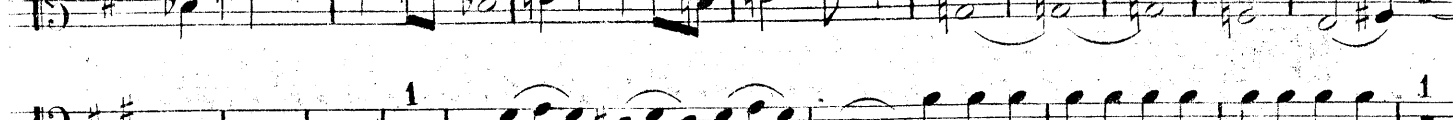
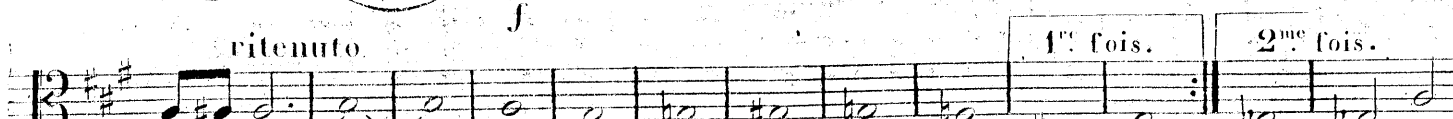
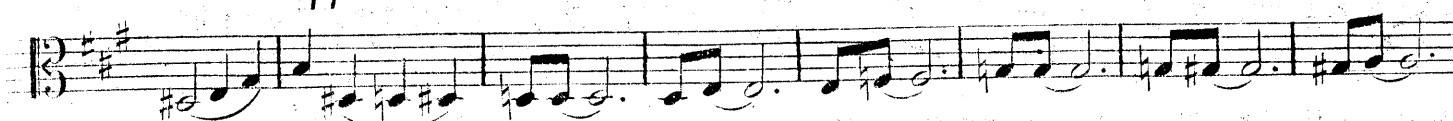
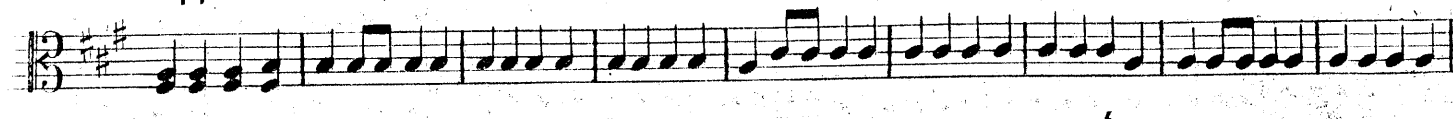
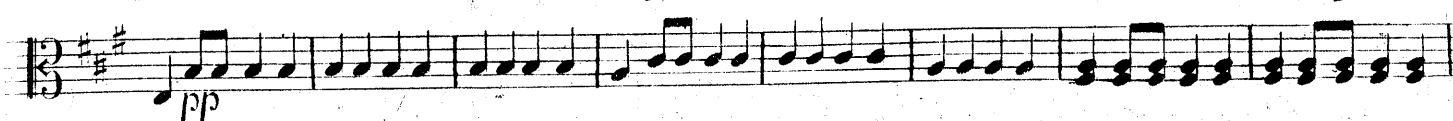
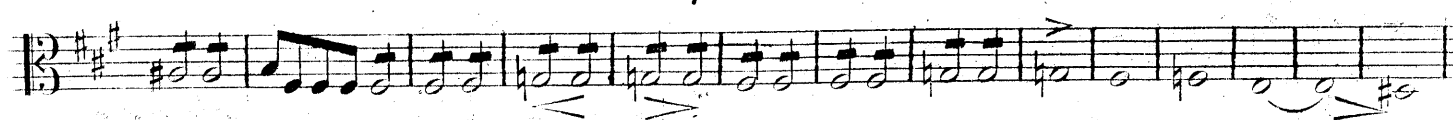
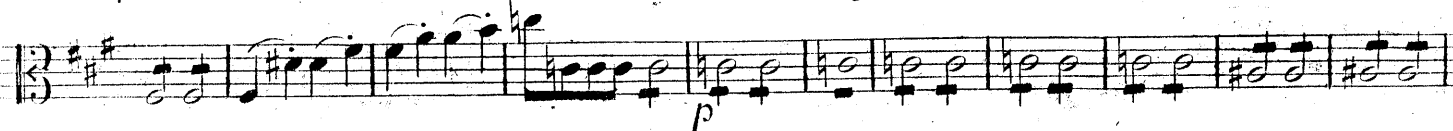
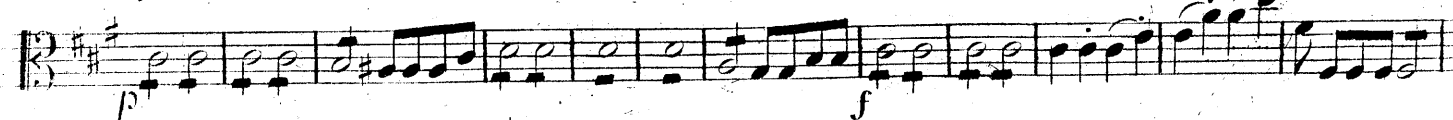
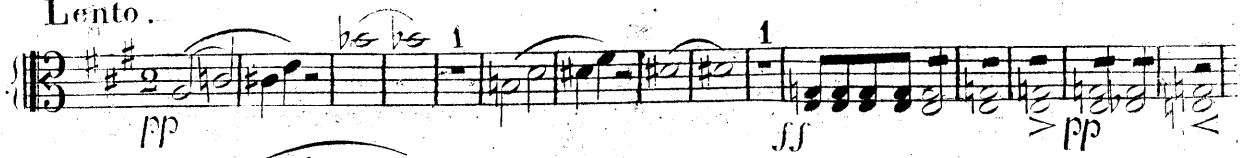
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No. 5901

Lento.

INTRODUCTION



6

VIOLA

1 2 3 4

2

f

2

f

5 7

1

ff

pp

f

7

2 1 2 3 4 5 6 7 8

p

pp

f

1 2 3 4 5 6 7

pp

ff

C. H. 184

5

VIOLA

2

p

f

1 1 5

p

f

ff

p

f

pp

cres:

f

ral:

p

pp

3 3 6 6 1 6 6 2 6 6 3 6 6 4 6 6 5 6

pp

cres poco a poco.

Presto.

f

MINUETTO.

p

pp

f

C. H. 184

15

The image displays a musical score for 'The Swan' by Charles Ives, consisting of five staves of music. The time signature is 13/8, and the key signature has two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings. The dynamics are marked as follows: *f* (forte), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The score is written in a style characteristic of early 20th-century American music, with a focus on rhythmic complexity and dynamic contrast.

[illegible]

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(Prices current 1.1.02)

VIOLONCELLE

Scipion ROUSSELOT Op. 14.

INTRODUCTION. *Lento.*

ff

ff *pp* *ff* *p*

Moderato.

p

f *ff* *p*

p

8

à Paris chez C. H. B.

Op. 14.

rue Faydeau N° 15.

VIOLONCELLE.

12 staves of music for Violoncelle. Dynamics include *p*, *pp*, *f*, and *sf*. A first ending bracket labeled "1^{re} fois." is present over the 7th and 8th staves.

VIOLONCELLE

12 staves of music for Violoncelle. Dynamics include *f*, *sf*, *pp*, and *ff*. Fingering numbers (1-5) are indicated above several notes.

VIOLONCELLE

All.^o assai.

Rondo.

VIOLONCELLE.

Presto. VIOLONCELLE.

Violle

MINUETTO. { C.B. 2 3 4 5

pp f

TRIO. {

f p

poco piu lento.

f p pp dim: ff

ANDANTE { 8

f p

VIOLONCELLE.

f p pp f

f p pp f

f p pp f

f p pp f

f p pp f

f p pp f

f p pp f

f p pp f

f p pp f

f p pp f

f p pp f

f p pp f

f p pp f

f p pp f

f p pp f

f p pp f

f p pp f

f p pp f

f p pp f

f p pp f

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DOUBLE BASS



Ches. C. HEU, Editeur M^{de} de Musique, Successeur de VIGUERIE, Rue Feydeau N^o 15, Près la Bourse.

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No. 5901

Lento.

INTRODUCTION

[illegible]

à Paris chez CHEU

C. II. 184.

rue Faydeau N^o 15.

BASSO.

This page of musical notation is for a bassoon part, likely from a 19th-century concert piece. It consists of ten staves of music, all in bass clef and G major (one sharp). The notation is characterized by a variety of dynamics and articulation, suggesting a technically demanding and expressive performance.

- Staff 1:** Begins with a forte (*f*) dynamic, featuring a series of eighth notes and a triplet of eighth notes. A first fingering (1) is indicated for the triplet.
- Staff 2:** Starts with a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic. It includes a first fingering (1) and a slur over a series of eighth notes.
- Staff 3:** Continues with a forte (*f*) dynamic, featuring a series of eighth notes and a triplet of eighth notes. A first fingering (1) is indicated for the triplet.
- Staff 4:** Features a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic. It includes a first fingering (1) and a slur over a series of eighth notes.
- Staff 5:** Continues with a forte (*f*) dynamic, featuring a series of eighth notes and a triplet of eighth notes. A first fingering (1) is indicated for the triplet.
- Staff 6:** Starts with a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic. It includes a first fingering (1) and a slur over a series of eighth notes.
- Staff 7:** Continues with a forte (*f*) dynamic, featuring a series of eighth notes and a triplet of eighth notes. A first fingering (1) is indicated for the triplet.
- Staff 8:** Features a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic. It includes a first fingering (1) and a slur over a series of eighth notes.
- Staff 9:** Continues with a forte (*f*) dynamic, featuring a series of eighth notes and a triplet of eighth notes. A first fingering (1) is indicated for the triplet.
- Staff 10:** Ends with a fortissimo (*ff*) dynamic, featuring a series of eighth notes and a triplet of eighth notes. A first fingering (1) is indicated for the triplet.

The notation includes various dynamics such as *f* (forte), *ff* (fortissimo), *p* (piano), *fp* (forzando piano), *dim.* (diminuendo), *pp* (pianissimo), and *sf* (sforzando). It also includes articulation marks like slurs and accents, and fingerings (1-8) are indicated throughout the piece.

C. II. 184.

All.^o assai.

RONDO. 



Presto.

BASSO.

MINUETTO.

First system: Bass clef, key of D major (two sharps), 4/4 time. Measure 1 starts with a piano (*p*) dynamic. The melody consists of eighth notes. Measure 2 has a piano-piano (*pp*) dynamic. Measure 3 has a forte (*f*) dynamic. Measure 4 has a piano (*p*) dynamic. Measure 5 has a piano-piano (*pp*) dynamic. Measure 6 has a piano (*p*) dynamic. Measure 7 has a piano-piano (*pp*) dynamic. Measure 8 has a piano (*p*) dynamic. Measure 9 has a piano-piano (*pp*) dynamic. Measure 10 has a piano (*p*) dynamic. Measure 11 has a piano-piano (*pp*) dynamic. Measure 12 has a piano (*p*) dynamic. Measure 13 has a piano-piano (*pp*) dynamic. Measure 14 has a piano (*p*) dynamic. Measure 15 has a piano-piano (*pp*) dynamic.

Second system: Bass clef, key of D major (two sharps), 4/4 time. Measure 16 starts with a piano-piano (*pp*) dynamic. Measure 17 has a piano (*p*) dynamic. Measure 18 has a piano-piano (*pp*) dynamic. Measure 19 has a piano (*p*) dynamic. Measure 20 has a piano-piano (*pp*) dynamic. Measure 21 has a piano (*p*) dynamic. Measure 22 has a piano-piano (*pp*) dynamic. Measure 23 has a piano (*p*) dynamic. Measure 24 has a piano-piano (*pp*) dynamic. Measure 25 has a piano (*p*) dynamic. Measure 26 has a piano-piano (*pp*) dynamic. Measure 27 has a piano (*p*) dynamic. Measure 28 has a piano-piano (*pp*) dynamic. Measure 29 has a piano (*p*) dynamic. Measure 30 has a piano-piano (*pp*) dynamic. Measure 31 has a piano (*p*) dynamic.

C. II. 184.

BASSO.

5

ANDANTE

First system: Bass clef, key of D major (two sharps), 4/4 time. Measure 1 starts with a piano (*p*) dynamic. The melody consists of eighth notes. Measure 2 has a piano-piano (*pp*) dynamic. Measure 3 has a piano (*p*) dynamic. Measure 4 has a piano-piano (*pp*) dynamic. Measure 5 has a piano (*p*) dynamic. Measure 6 has a piano-piano (*pp*) dynamic. Measure 7 has a piano (*p*) dynamic. Measure 8 has a piano-piano (*pp*) dynamic. Measure 9 has a piano (*p*) dynamic. Measure 10 has a piano-piano (*pp*) dynamic. Measure 11 has a piano (*p*) dynamic. Measure 12 has a piano-piano (*pp*) dynamic. Measure 13 has a piano (*p*) dynamic. Measure 14 has a piano-piano (*pp*) dynamic. Measure 15 has a piano (*p*) dynamic.

C. II. 184.

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